TEF Year Four provider submission

Provider Context

1. **Vision**

   To be a world-class college for professional dance and music theatre, enabling dance artists to reach their creative potential in performance, creation and production and, thereby, shaping the future of the profession.

   Mission

   To enable students to become innovative and skilled performers, at the cutting edge of professional dance and music theatre through the development and delivery of innovative programmes.

   Values

   London Studio Centre is committed to:

   - Excellence in professional practice
   - Preserving and developing the heritage of dance and music theatre
   - Engagement with a diverse range of dance forms
   - Respect for the individual
   - A culture of health and well-being
   - Freedom of thought and expression, fostering academic freedom of speech
   - Entrepreneurship and innovation
   - A culture of creative opportunities
   - Life-long learning and continuing professional development
   - Students as partners in quality management and enhancement

2. London Studio Centre (LSC) is an independent HE conservatoire for dance and music theatre. Its mission is to provide a broadly-based dance education: one that values the heritage of dance as a performing art, embodied initially in classical ballet, while at the same time celebrating its extension, renewal and reinvention with the emergence of contemporary dance, jazz, commercial dance and music theatre forms.

3. It enjoys the benefits of its base in London, a global city, world-leading in performing arts; and it celebrates the presence of international students and its links to the profession. It aims to recruit nationally and internationally and to see its graduates succeeding on the global stage, while at the same time serving its local community and beyond through outreach work, such as its Saturday Associates programme based in London and the West Midlands. In summary, its stated values and its practices are securely aligned.

4. Founded in the late 1970s, LSC grew rapidly in the 1980s to over 300 students and it has broadly maintained those numbers ever since. The stable number of students facilitates a range of student choice and specialisation. Individual students have time and attention devoted to their development within their chosen field, while the college has the specialist resources to support a wide range of opportunities, especially in performance, and the development of specialist skills associated with each dance genre.

5. LSC first validated its HE programme, BA Hons Theatre Dance, in 1995, with Middlesex University (MDX). An extensively revised undergraduate programme was revalidated in September 2017. This iteration of its undergraduate provision has intensified subject specialisation, providing pathways from Level 4 onwards in classical ballet, contemporary dance, jazz dance and music theatre, while maintaining diversity and student choice. It models performance work on professional practice, particularly in the final year. The size and structuring of the current cohorts supports the diversity of its provision while maintaining the individuality and

integrity of each student within their different pathways. Student feedback from the 2018/19 cohort indicates that the existence of a validated HE programme that offers both specialisation and choice is key to current and future recruitment.

6. The well-established partnership with Middlesex University has supported the development of postgraduate provision in the form of an MA in Dance Producing and Management, validated in 2018/19 for implementation from 2019/20.

7. LSC's provision is reviewed and accredited by the Council for Dance, Drama and Musical Theatre (CDMT), the professional body that provides the industry benchmark for professional dance and music theatre training in the UK. It still awaits the detailed report on the most recent full-scale review, which took place in November 2018; although the panel were able to indicate a positive outcome. In CDMT's annual review of LSC's public performances, the reviewer stated:

> *This show really showed off the strength and importance in the training of all the dance genres taught at London Studio Centre. A highly entertaining and fast moving performance, beautifully rehearsed, staged and polished to give the performers the experience to dance, sing and act in a far reaching variety of choreographies….The triple threat was completely incorporated with all subjects equally strong…Classical ballet with a secure technical base....Contemporary Dance with an excellent use of weight and space….Jazz styles and Musical Theatre with assured technical precision…fast moving turns and exciting gymnastic and acrobatic moves.* (July 2018)

8. In May 2017, the quality of LSC's provision was reviewed by the QAA, under the procedures for Higher Education Review: Alternative Providers HER (AP). LSC fully met expectations and was additionally 'Commended' for the quality of its learning opportunities. Its 'Good Practice', was described by the panel as:

a. The systematic approach to the professional development of all staff, including part-time and self-employed faculty staff, which enhances learning and teaching, and support for students (Expectation B3).
b. The embedding of professional practice throughout the curriculum and the extra-curricular activities, including engagement with professional networks, enable students to enhance their employment opportunities (Expectation B4).
c. The extent and accessibility of student support that reflects the particular needs of its students (Expectation B4).

The panel's Report contained no Recommendations or Affirmations with respect to further improvements that the college should consider following its review of LSC's provision. Consequently, the QAA's Annual Review was conducted as a paper-based exercise in 2018, indicating that the QAA has full confidence in LSC's provision.

9. The TEF provided metrics to which this Year Four TEF submission responds have double positive flags in five of the six categories covered by the Teaching Excellence and Student Outcomes Framework. These were achieved in *The teaching on my course, Assessment and feedback*, *Academic support, Employment or further study* and *Highly skilled or further study*. The result for the sixth category, *Continuation* exceeded the benchmark by 2.1%.

Teaching Quality

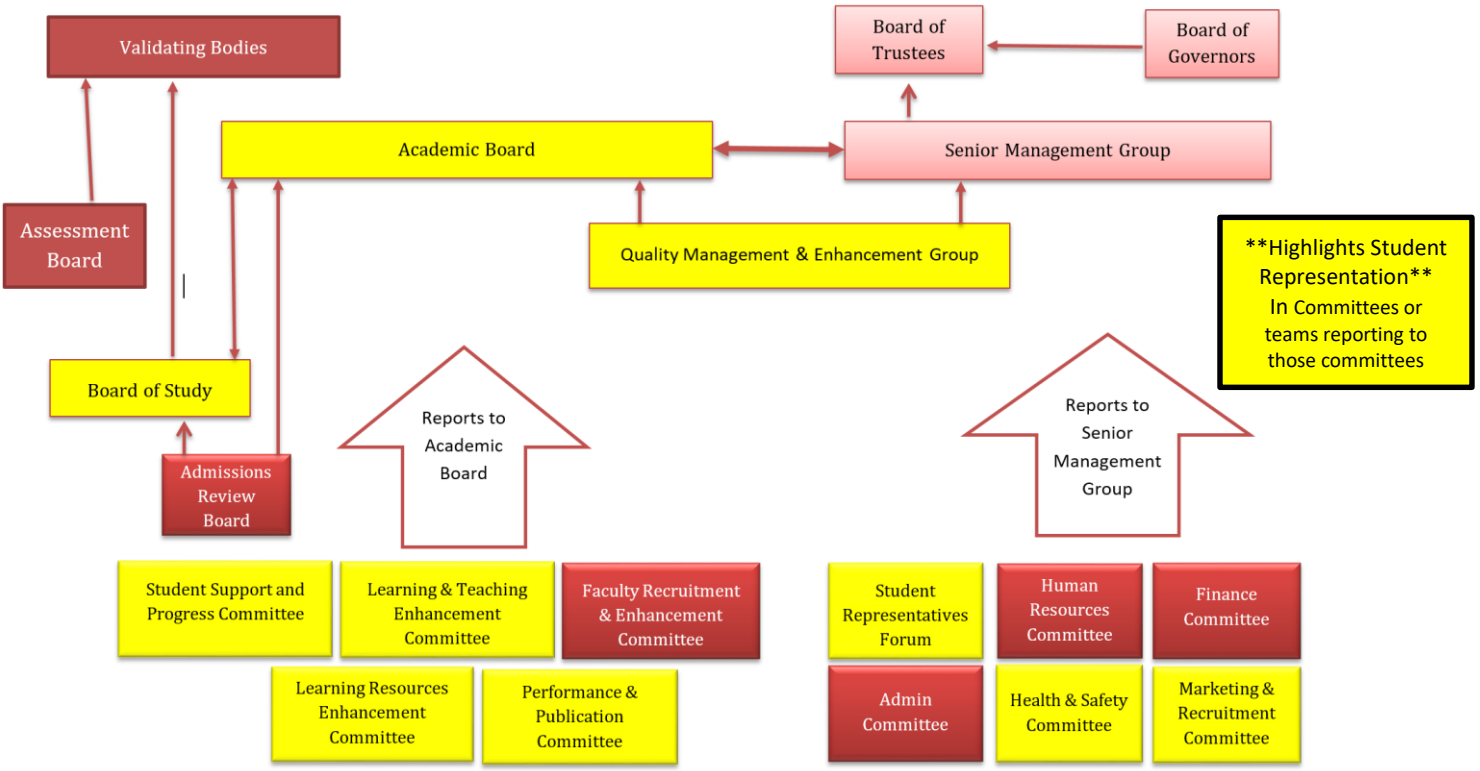
Student Engagement in Quality

10. Student engagement is a priority and integral to the college culture, a characteristic of LSC's provision and a key to its further development. Deliberate steps are taken to ensure that continues to be the case at both an institutional level and with respect to each subject. At an institutional level at Induction the role of student representative is explained, and student volunteers are trained and provided with a briefing document about their role in each committee.

11. Every student has a tutor group and each tutor group has a student representative, responsible for gathering and fairly representing the student voice at termly meetings with Senior Management. Senior Management are committed to an open-door policy, so that each individual

student has direct access to the Senior Management team whatever their concerns. Individual concerns are dealt with immediately and discretely. This process supports the good practice and promotes the engagement with students as partners throughout the college.

12. Student representatives sit on key college committees, responsible for development of the undergraduate provision. The following diagram highlights (in yellow) their presence on many of the college's key committees. The Student Engagement Team, positioned within Quality Management and Enhancement, monitors the effectiveness of student engagement in educational enhancement and quality assurance. Students are involved in reviewing and recommending areas to improve including, recently, topics such as student feedback opportunities and how to close the feedback loop. Engagement in representation continues to grow and there are now some 60 students representing the student voice on different committees or teams reporting to those committees (see diagram):



13. The active participation of students - with nearly one in every five students formally contributing to quality assurance and enhancement, validation, annual monitoring and quality reviews - is welcomed and supported by the college. An important recent example is the student participation in CDMT's review of LSC's provision.

14. Student surveys inform the management process. The NSS survey is used internally with all 1st and 2nd year students. Also, all students are surveyed about their experience at Induction. A further survey of 'Your LSC Experience' is conducted in the middle term for first and second year students. The results of these various surveys are considered at committees, including the Academic Board and Board of Study. The students contribute beneficially to a cycle of quality management and enhancement, through action planning that results from each committee meeting. The student voice is thereby embedded in the structure and reflected in the overall management of the college. The details of these arrangements are outlined in London Studio Centre's *Quality Assurance and Enhancement Manual (2018)* and its *Enhancement Strategy 2016-2020.*

Pedagogy

15. Subject delivery is provided through a variety of methods and approaches, as appropriate to each element of the programme. This includes the iterative process of daily and weekly practice classes in core dance and music theatre disciplines dedicated to the technical development of each

individual student. These are taught by subject specialists, many of whom work or have worked extensively in the profession. They do so in classes that vary from one to one tutorials, group tutorials, seminars and larger group practice. Varied performance opportunities throughout the programme ensure that technical skills developed in learning and teaching are put to their expressive purpose. Each level, and the programme as a whole over three years have a trajectory that begins with teaching and learning and culminates in performance.

16. The practical components of the provision are enhanced by reflection on practice, required at all three levels of the undergraduate programme. Contextual and choreographic studies engage and require, cognition, imagination and intuition to furnish the students with a balanced curriculum that addresses each student as dance artist and scholar. Lecture programmes are supported by regular seminars where key topics are discussed and developed in preparation for written assignments. Over three years students follow a defined pathway that leads to and demands increasing independence of thought and action embodied in final extended studies and performance opportunities, in readiness for work in the profession and postgraduate programmes.

17. The undergraduate provision is founded on the clear understanding that **one size does not fit all**. Student ownership is key to student engagement. The four 'pathways' are negotiated with each student at audition and may be renegotiated after enrolment. Student choice is valued through 'skills for versatility' that enable students to study subjects with which they are often unfamiliar, in order to extend their skill sets, enhance their curiosity, build confidence and increase versatility and employability. The undergraduate programme is tailored to the needs and expectations of each student, while addressing the requirements and expectations of the profession.

18. The challenge of performance is central to the student experience, as both a curricular and a co-curricular activity, with the college taking advantage of the performing spaces at artsdepot. Each academic year, students have over 50 performance opportunities. Performance is generated by the creation of new works by established choreographers and directors working collaboratively with the students; the students' own creative projects presented at Student Platforms; the rehearsal and presentation of established repertoire, and joint ventures undertaken with performance design students at Central Saint Martins. Additionally, the final graduation performances - developed with the help of professional choreographers and directors, supported by the necessary craft skills - present students with the challenge of developing an evening performance for professional spaces and public venues for a paying audience. The opportunity to do so at scale motivates student engagement and achievement. It is an apprentice model of teaching and learning that ensures that graduates are industry ready.

19. The NSS reported Overall Satisfaction at 96% in 2018, two percent up on the previous year.

Valuing Teaching

20. Teaching quality is maintained and developed in deliberate and systematic ways, reflecting the diversity of the sector and the importance of industry engagement. Teaching quality involves careful mentoring and support for all newly appointed staff; well-developed bi-annual training days for all teaching staff; a peer supported review scheme involving all teaching staff, and the role of Heads of Department, who are immediately responsible for subject delivery.

21. In general, staff appointments are managed positively through two procedures. Without reference to published vacancies, LSC is approached by a wide range of professional staff. Such applications follow a clearly defined process of review and evaluation. (This is a particular feature of performing arts provision, and just one of the ways in which industry engagement and currency is maintained.) Second, vacancies are identified and advertised and follow standard equal opportunities procedures. Both approaches are valid and add value. At more senior levels sector-wide searches are conducted and key individuals are invited to apply. All academic appointments are dependent on the demonstration of teaching quality as a constituent part of the appointment process.

22. Staff induction ensures that new staff are fully conversant with the approaches to pedagogy at LSC, and familiar with the college's documentation and the support structures available to them, particularly through the use of LSC's Virtual Learning Environment. The Dean of Studies introduces each newly appointed tutor to the overall structure of the programme, while the Heads of Departments provide a more detailed and granular account of learning, teaching and

assessment as well as the weekly schedules in their subjects. The induction process ensures that tutors are guided by a shared commitment to excellence in teaching, learning and assessment, while their subject expertise and industry experience brings their subject to life for the students in the context of the validated programme.

23. LSC has a proactive process for supporting staff in post. Each new tutor joins a community of professional practice in each subject, whether in classical ballet, jazz dance, contemporary dance, singing or acting across the curriculum. This builds on a culture of openness embedded within the college's mission and values, which is reflected in its pedagogy. The Head of each Department monitors course delivery and is responsible when questions arise about content and student engagement. Every tutor participates in a supported peer to peer, cross-discipline review of their own and others' subject delivery and teaching practice.

24. Specific subjects such as singing, classical ballet, partner dancing, etc. – have nationally recognised and relevant teaching qualifications. The college supports staff pursuing such qualifications, often designed to enable skilled practitioners to develop their own teaching skills. Furthermore, staff are actively supported in applying for Advance HE Fellowships in recognition of their existing professional practice.

25. In addition, in 2018, the college has launched its own CPD recognition system. It is an encouragement to and recognition of the importance of continuing professional development. The college actively encourages these different opportunities to develop best practice through a formal process of practical and financial support. This includes support for the pursuit of HE qualifications to doctoral level, while at the same time it recognises and values tutors continuing their professional practice in creation, performance and production, as a vital means of maintaining currency and relevance.

26. Recognition of teaching quality through assessment is key to the role of external examiners, who, in partnership with the validating university, have provided the college with invaluable guidance and support in the development of its undergraduate programme. In 2018 one commented:

> *The college is to be congratulated on balancing the challenges of providing élite vocational training alongside rigorous contextual and critical educations, whilst also offering opportunities for students to be creative and follow individual interests….As last year, the Level 6 performing companies…brought together all aspects of dance and theatre…Both companies [contemporary dance and classical ballet] constitute an excellent bridge to the profession.*

(External Examiner for the BA (Hons) Theatre Dance Programme, 2018)

27. The NSS results for the last three years testify to the strength of LSC's commitment to valuing teaching: Currently, overall satisfaction with 'The teaching on my course' stands at 93%, which is consistent with internal polling and with previous years.

Rigour and Stretch

28. 'Rigour and stretch' are not merely lively metaphors for the demands of an academic discipline, but the daily experience of a dancer's life. Daily dance technique classes are taught to a high standard and require physical and intellectual commitment, if students are to achieve their potential over a period of three years on the undergraduate programme. The iterative process creates embodied knowledge as the foundation of professional practice and a future career. This is reflected in the weekly schedule. LSC delivers roughly 30 hours' class contact time, per student, per week in what is ostensibly a 40-hour working week for students, based on hours associated with the credit tariff for each module.

29. Each student's timetable is unique, depending upon their level of accomplishment in core dance and music theatre disciplines and their chosen skills for versatility. In broad terms, the breakdown is 22 hours' technique, 4 hours' choreography/creative practice, 4-6 hours' theory. With the addition of co-curricular activities, such as rehearsals and additional opportunities in creative practice, the subject makes demands on time, strength, organisational skills and emotional resilience. As such, the course encourages and requires good time management from dedicated

students with the determination to succeed. Unique to dance students, rigour and stretch are not only metaphors but the simple facts of life essential to their future.

30. The broader context is set by the standards in the profession to which the students aspire, with world ranking and innovative music theatre, commercial, contemporary dance and classical ballet companies based in London, where many tutors had and continue to have extensive careers. LSC is uncompromisingly committed to the standards that will enable its graduates to flourish and find successful employment in the professional field.

31. The process begins at audition. The college recruits to its undergraduate programme through a two-stage process that aims to enhance standards and encourage diversity, while simultaneously meeting normal academic entrance requirements. Every applicant is auditioned in classical ballet, contemporary dance and jazz dance in classes of no more than 20, to ensure that they are seen clearly to meet the overall dance standards required by the programme. They are also provided with the opportunity to sing, if this forms part of their intended pathway. If successful, a second audition examines the applicants' preparedness for one of four named pathways. The two-stage audition process provides a two-way flow of information. Applicants become aware of the environment, the nature of the training and to any concerns about access to HE. At interview, there are ample opportunities to ask questions as well as answer them. The basic premise of the audition process is that there must be a positive fit between the student's ambitions and abilities and the college's aims and validated programme outcomes.

32. Once enrolled, each student follows a pathway that begins necessarily with core and specialist techniques, the iterative process of embedding sound technique that culminates in performance at the end of each academic year, when professional choreographers and directors are engaged to create new work or stage established repertoire. Techniques studied in the studio are then put to work and enhanced through performance in a way that deliberately challenges students to integrate varying skill sets developed during the academic year. The CDMT commented in its annual report of an LSC performance:

> *The Performance as a whole was of a very high level, and it was difficult, at times, to believe the students involved were only in their first or second year of training. This has to be a tribute to the teaching and staff within the school. (CDMT, 2017)*

33. The Artistic Director of each Level 6 'company' has a direct and detailed knowledge of each student, through providing expert and individual guidance on their development as they rehearse in newly created or professionally directed work, in preparation for public performance. It is a challenging process through which the students are nurtured and guided in small groups over an extended period. It creates a profound understanding of the mutual professional responsibility each performer has to the achievement of common goals and collaborative working. The interface with the professional world is very direct. It ensures that students graduate with exit velocity and a detailed knowledge of what will be required of them in the profession.

34. Throughout the programme, skills-based training is allied to theory and creative practice in a way that supports and extends best practice. The final year dissertations represent the culmination of the creative and conceptual components of the programme. They are characterised by research, independent thought, imaginative problem solving and creative endeavour, challenging the students to meet published graduate descriptors.

35. Four strands thread their way through the entire programme: technical accomplishment, performing experience, creative and collaborative processes, and contextual studies, which locates experience within a wider historical and conceptual framework that encourages reflection on practice. LSC's pedagogy addresses the whole person, with each element making its demands and its unique contribution.

36. Progression onto and through the programme is closely monitored. External examiners have noted:

> *Good practice included the range of opportunities given by the programme, which provides strong core preparation for the industry, whilst also catering for students' individuality and*

diversity. The revalidated course is responsive to keeping these opportunities current in an ever-developing profession.

(External Examiner for the BA (Hons) Theatre Dance Programme, 2017)

Feedback

37. At LSC feedback is integral to learning, teaching and attainment. It occurs daily in each of the practical subjects, where daily feedback is directed to individuals and to the wider tutorial group. The intensity can vary. It ranges from one-to-one tuition in singing classes; to classes of six or seven students in specialist techniques, such as pointe work, up to a limit of 25 students in larger dance classes and rehearsals. In studio-based creative projects, peer to peer feedback is encouraged and integral to the process, as together students reflect on their own creative practice, through showing and sharing work.

38. The theoretical components also benefit from a regular pattern of seminars, and tutorial group discussions, which provide students with a flow of detailed information on their work and progress. In addition, students receive individual written feedback on all formal formative and summative submissions mapped against published marking criteria.

39. The general ‘open door’ policy modelled by senior management ensures that at a subject level, individual students struggling with an element of the programme may make an appointment directly with their tutor or with the Head of Learning Support to receive personal support and guidance.

40. Formative assessment is a feature of both the theoretical and practical components. Frequently, this takes the form of an assessed class or a written submission, to which tutors respond with advisory comments, so that the students benefit from guidance and advice in advance of summative assessments.

41. Opportunities for more formal feedback are offered following summative practical assessments. As a record, students are invited to complete a self-assessment form, the contents of which are then discussed with relevant subject tutors to refine and develop the guidance to the student. The element of self-assessment is an important factor for dance artists in education. The sense of ownership, self-awareness, as well as a growing independence supported by reflective practice are vital to a professional future following graduation.

42. The final graduation year is supported by different forms of feedback. Each student benefits from individual, one to one tutorial guidance on their dissertation, whether it is for a written or choreographic project. In addition, the Artistic Director of each ‘company’ is directly responsible for providing guidance about the technical and artistic development of each individual student in their pathway ‘performing company’. In a secure, supportive environment, LSC develops an understanding of professional practice, as established choreographers and directors provide students with regular observations and notes on their work through the devising and performing processes. So, within the context of a supportive environment and good company practice there is peer to peer as well as directorial feedback on the development of performance, as the companies begin to ‘own’ the material and the different elements from which the final graduation performances are created.

Learning Environment

Resources

43. London Studio Centre is co-located at a major purpose-built performing arts complex, artsdepot in North Finchley. A very successful partnership has been forged and continues to develop. It enables LSC to benefit from two contrasting theatre spaces, a studio theatre seating just under 150 and proscenium arch theatre seating just under 400, both of which beneficially accommodate LSC’s varying requirements.

44. artsdepot is a performance venue, so students benefit from the opportunity to view a wide range of professional performances toured to the venue, which includes major dance companies such as BalletBoyz, Ballet Black, Protein Dance and Candoco.

45. Within the building LSC has specialist, industry-standard facilities which include: 10 specially equipped – Harlequin sprung floors, air-conditioning, mirrors, A/V, etc., – dance studios, three drama spaces and four singing rooms, each with its own relevant equipment and resources. A major extension within the building in 2018, increased its existing premises by 10,000 square feet with state-of-the-art studios, office spaces and meeting rooms.

46. The Library holds an up to date collection of books, videos, DVDs, CDs and journals. The major collection focuses on dance, but other course related subjects are also covered including drama, theatre, musical theatre, singing, aesthetics, health and fitness, music, art, fashion, set and stage design, performance theory, postmodernism and popular culture.

47. The Library purchases all recent dance publications, scores, DVDs and CDs and maintains its journal collection. Library staff have significant subject expertise and support student research. In addition, licenced access to research facilities such as *The International Bibliography of Theatre and Dance* ensures that students and staff have access to the most recent scholarship and articles.

48. The significant use of screen-based technologies has been one of the important and continuing developments at LSC. The Library's computers are equipped with video editing software and support the students' video-based creative projects. Equipment and software are continuously updated, so the college has the capacity to meet current and future demand.

49. The Moodle-based Virtual Learning Environment provides students with direct access to all key documentation and resources, including the Library's catalogue. It provides a platform for staff and students to interact, learning resources, feedback, attendance records, programme information, policy and procedures, quality assurance and enhancement documentation, and guidance and support for health and well-being.

50. The recent appointment of a full-time Student Counsellor and Head of Pastoral Care to further strengthen the pastoral and medical support provided by the college has been a strategic development welcomed by staff and students alike. She joins the Heads of Student Welfare and Dance Science. The physical challenge entailed in professional dance training is supported by the weekly attendance of professional physiotherapists who specialise in dance training and injury management and recovery. More positively the college highlights and promotes the benefits of a healthy lifestyle through well-being weeks.

51. The way in which the college has acted strategically and invested heavily in these resources has been noted in the NSS survey with results of 93% for overall Learning Resources, well above sector averages.

52. A major resource, worthy of note, is the investment in performance, through the creation of new work and the staging of established repertoire for presentation in professional venues, with all the attendant production costs that that entails. It is estimated that the college is investing well over £3,000 per student during their three-year programme. The experience for the students is invaluable and evident to external examiners:

> *Student performance was extremely high in practical dance and performance, as would be expected at one of the leading UK colleges in the field. The performing companies which are part of M602, The Professional Dancer, challenged each student to make the most of their potential in the final year, offering an excellent bridge from student to graduate professional. The chance to work with practitioners currently active in the industry gives the students invaluable experience to facilitate their progress into a most competitive profession. I saw outstanding public performances by the contemporary dance and classical ballet companies (Intoto and Images respectively) in which the artistic directors had invited key choreographers in the field to create work on the students, stretching them in technique, artistry, performance and commitment to the group.*
>
> *(External Examiner for the BA (Hons) Theatre Dance Programme, 2017)*

Scholarship, Professional Practice

53. The college is committed to currency and relevance with a view to professional employment in dance and related industries. Many tutors are actively engaged in the creation and production of sometimes award-winning professional work. The idea and development of practice as research is one that is acknowledged and valued, in both creation and performance.

54. Practice and theory are integrated. Students are guided through the principles and application of best practice to the physical demands of professional dance training, as these are examined in the light of the most recent developments in dance science and medicine. Weekly lectures, seminars, practical workshops and tutorials support the transference through Stott-based Pilates classes of theory into the actual lived experience of student dancers in training.

55. The college is securely linked to national developments and standards represented by the Healthier Dancer programme promoted by One Dance UK, and IADMS, the international body responsible for developments in dance medicine. A parallel process occurs in singing, when through Voicecraft and the Estill Method the functions and safe production of the voice in singing are minutely examined and understood. Developments in the field are strategically disseminated through in-house training days in collaboration with expert external practitioners.

56. Tutors are encouraged to pursue doctoral research, and consistently, for the past decade have been doing so, completing doctoral theses successfully. Recent academic appointments have further strengthened the research profile of the contextual studies faculty. Fields of expertise covered by doctoral and post-doctoral research include filmmaking, copyright in relation to dance and performance, cultural and feminist theory, anatomy and physiology. This expertise flows naturally into learning and teaching at LSC. Meanwhile, in the professional field, key members of staff are established dance critics and publish regularly in the dance press.

57. The college supports staff attending and presenting at academic conferences, which in turn leads to publication. A virtuous circle is created in learning and teaching. Staff have recently reported: 'we have implemented seminars, student-led sessions, student-driven research (for essays, presentations, and dissertations), use of digital and online tools (Google Maps, blogs, and podcasts), and further developed our critical creative practice into collaborative projects', on which basis research findings are due to be presented at an academic conference and published in scholarly journals and edited collections.

58. The expectations of the staff are reflected in the achievements of the students. As an external examiner recently commented:

> *…creative and written work, the two areas coming together in part practical/part written dissertations (M604), with an exceptional piece of work, which included a highly accomplished and sophisticated choreographed film. This attests to the value and quality of the choreographic and filmic aspects of the course, the tutoring and the creativity they engender.*
>
> *(External Examiner for the BA Hons Theatre Dance Programme, 2018)*

Personalised Learning

59. The excellent progression statistics of 95.1%, at 2.1% above the TEF adjusted benchmark of 93% bears eloquent testimony to the effectiveness of an education in dance tailored to meet the needs and aspirations of individual students. Within the broad provision of the BA Hons Theatre Dance programme, students commit to one of four pathways in music theatre, contemporary dance, classical ballet or jazz dance. Each one offers finely graded and distinctive outcomes. Also, students may apply to change pathways, on the understanding that they have the ability to benefit from the change, up to the middle of Level 5. The process is now well established and roughly 10% do so in their first year.

60. Some core practical subjects are levelled in their delivery to support the diversity of experience and expertise of the students and to help them achieve their potential. Furthermore, modules at Levels 4 and 5 enable students to make additional choices and access learning outside their main pathway. This further facilitates personalised learning and professional development. The effect of these measures and this structure is that each student has a unique timetable.

61. The impressive progression statistics must be seen in the context of diverse cohorts, revealed by the POLAR statistics, in the context of the demands and cost of rigorous physical training. To help

offset financial pressures, LSC operates an internal means-tested scholarship scheme against tuition fees, available to all eligible students. This forms part of LSC's commitment to providing access and encouraging individuals from all backgrounds as published in LSC's *Access and Participation Policy Statement*, on LSC's website.

62. The supportive environment at LSC is maintained by pastoral care procedures overseen by the Student Welfare Department. Through the department, LSC provides immediate access to additional support services, such as counselling, physiotherapy and a nutritionist. The Head of Learning Support provides individual study support accessible to all students and coordinates access to specialist tutors for Specific Learning Differences. The QAA team identified: '*the comprehensive student support that is highly responsive to individual needs.' (QAA Report 2017)*

63. Monitoring individual student progress occurs internally through two committees: one monitors claims to extenuation and deferral and interim module grades through the Student Support and Progress Committee; the other one, Student Welfare, aims to support students at risk, through attendance records and staff feedback. The purpose is always early identification and the offer of individual student support.

64. At 95.1% LSC's progression metrics testify to the reliability of its recruitment process and progression through the programme.

Student Outcomes and Learning Gain

Employment and Further Study

65. London Studio Centre has always supported graduate employment and further study by conducting its own survey of graduate destinations, by offering reduced rates for the use of studio space to support graduates creating their own companies, through the formation of an alumni association, and by forwarding job opportunities to graduates. The collection of data was aligned with the DLHE methodology in 2017 and showed 93% of graduates were in employment six months after graduation. In 2018, of the 100 graduates contacted 100% reported that they were either employed or in further study.

66. The double positive flags for both employment and highly skilled employment in the TEF metrics indicate that the Learning Outcomes for the undergraduate programme are being met. Graduates surveyed have demonstrated the ability to engage effectively with and to grasp the employment opportunities available in the sector. The specific focus on professional development and employability embedded in modules at Levels 5 and 6, has proved to be benefitting the students.

67. A wealth of supportive practice designed to alert students both to the opportunities pursuing career in dance and music theatre lies behind the headline figures. The Artistic Directors of the different 'companies' have the experience and reliable contact with the professional field to which the students aspire. This is offered freely and supportively to students.

68. LSC has developed and implemented an alumni mentoring scheme, whereby graduates securely established in their careers volunteer to mentor recent graduates. The take-up has been significant as it is clearly beneficial to those newly entering the profession.

69. Anecdotal evidence in support of the metrics is abundant. LSC graduates have gone on to perform with and join many prestigious dance companies:

The Royal Ballet, English National Ballet, Scottish Ballet, Dutch National Ballet, Matthew Bourne's New Adventures, Royal Swedish Ballet, Ballet Ireland, Rambert Dance Company, Richard Alston Dance Company, Phoenix Dance Theatre, Mark Bruce Company, Michael Clark Company, Punchdrunk, Yorke Dance Project, Shobana Jeyasingh, Rosie Kay Dance Company, Leipziger Ballett, Ballett am Rhein, Mainz Ballet, K-Ballet Company (Japan), Norwegian National Ballet, Australian Ballet, New National Theatre Ballet (Tokyo), Sarasota Ballet, Cape Town City Ballet, Vienna Festival Ballet, Ballett der Staatsoper (Dresden), Ballett der Bühnen der Landeshauptstadt, Ballett Kiel, The Israel Ballet, Malmo Baletten, Orlando Ballet and Ballet San Jose (Cleveland), Luke Brown Dance, ZooNation Dance Company, Sydney Dance Company.

Equally graduates are currently appearing in many musicals in the West End, on Broadway, and globally:

Hamilton (West End), *Wicked* (Broadway and West End), *Motown* (West End), *Matilda* (West End), *42nd Street* (West End), *The Book of Mormon* (West End), *Cats* (UK Tour), *Starlight Express* (Germany), *Kinky Boots* (West End), *Priscilla Queen Of The Desert* (UK Tour), *Chicago* (UK West End & US Tour), *The Producers* (Asian Tour), *The Addams Family* (UK Tour), *Disney's Aladdin the Musical* (West End), *Cabaret* (London), *Dirty Dancing* (UK Tour), *Annie* (West End), *Spirit of the Dance* (Canada), *Circus 1903* (Vegas), *VEGAS The Show* (Vegas), *The Great Comet of 1812* (Broadway), *Tanzer Der Vampire* (Germany), *Strictly Ballroom* (West End and Canada), *Bat Out Of Hell* (UK Tour), *Hairspray* (West End), *Seven Brides for Seven Brothers* (UK Tour).

Employability and Transferable Skills

70. A professional focus has always characterised the college's approach to pedagogy. Incorporating Reflective Practice at Levels 5 and 6 alerts students to the need to think and plan strategically, after which informal co-curricular activities supports the students' preparations for the profession, through a wide range of presentations, about contracts, agents, Spotlight, Equity, etc. The graduates whose employment record is reflected in the current metrics will have benefitted from that reflective process and those presentations.

71. Digital media continues to play an increasingly important and strategic role in accessing early career opportunities in dance and performing arts in general. LSC is developing its approach to ensure that it responds positively to changing patterns of recruitment and employment. The new module is designed to enable it to do so and to deliver that information to students in a consistent fashion.

72. The sector is aware of the short-term nature of professional dance employment and increasingly makes provision for it. A portfolio career is a necessary fact. The skill-sets developed in training and higher education – collaborative team-working, problem solving, digital literacy, creative project management, forward planning, the ability to gather and arrange ideas in logical arguments – are nurtured and manifest in the creative, performance and contextual studies components of the programme.

73. Graduates who have established successful performing careers are now increasingly moving into education and leadership with managerial roles in the West-End and elsewhere:

Groundhog Day The Musical (West End and Broadway), *Matilda* (West End and Broadway), *Funny Girl* (West End and UK and Irish Tour), *American Psycho* (London), *My Fair Lady* (St Petersburg and Paris), *Tommy* (UK Tour), *Viva Forever!* (West End), *Billy Elliot* (West End), We *Will Rock You* (West End), ZooNation Dance Company, Rambert Dance Company, Matthew Bourne's New Adventures, English National Ballet, *Kiss Me Kate* (London), *West Side Story* (London), *Fame* (UK Tour), *Blood Brothers* (UK Tour), *American Idiot* (London), Sydney Dance Company, Royal Variety Performance, *Barnum The Musical* (London), *Bodyguard* (Germany), and *Tiger Bay: The Musical* (Wales).

Positive Outcomes for All

74. The college's outreach programme, at home and overseas ensures that LSC is accessible, outgoing and inclusive, especially for under-represented groups. Regular activity includes visits to local schools and colleges, attendance at student fairs, workshops for children attending performances, Open Days for auditionees, Boys' Day, Saturday Associate Programme for 14 to 18 year-olds, plus LSC Juniors for 4 to 15 year-olds in London and the West-Midlands. Applicants are aware that a wide range of dance forms are studied at LSC and that their interests and

expertise are valued and supported. Recently, LSC has broadened its outreach in the form of an Open Day for teachers, providing a day to view classes and gain information about the college's provision, particularly LSC's Degree programme and Student Finance.

75. Success at graduation is remarkable with no failures and 32% achieving a First and 57% an Upper Second in 2018. The introduction of named pathways will enable the college to refine its analysis of student attainment in the different genres.

76. The most recent POLAR data indicates that highly skilled employment is obtained across the spectrum from Q1 to Q5 at 81% on average and this is confirmed in the National IMD statistics. The splits for highly skilled employment for POLAR Data indicate that Q3-Q5 are stated as 80% and for IMD data Q3-Q5 are 81.2%, both well above the benchmark of 60.5%. This clearly indicates that students from across the spectrum are benefitting significantly from LSC's provision.

77. In summary, LSC has provided quantitative and qualitative evidence of excellent practice in recruitment, progression and career development. As a specialist provider it has responded positively to the most recent developments in the HE Sector, while maintaining its professional focus. It has well established and secure processes of quality management and enhancement and it is working collaboratively with students to deliver the best possible outcomes in a challenging, changing and demanding environment. It is recognised nationally and internationally for its contribution to high quality dance education and training which is characterised by excellence and diversity, in which theory and practice are constructively aligned, each one given its due weight and attention. LSC is a community of artists dedicated to nurturing a holistic and developing engagement with the subject.

78. In conclusion, it is important to note that the number of positive flags in 2018 has increased, as TEF metrics now include another cohort, which provides an additional body of statistical information that supports the excellence of LSC's provision.